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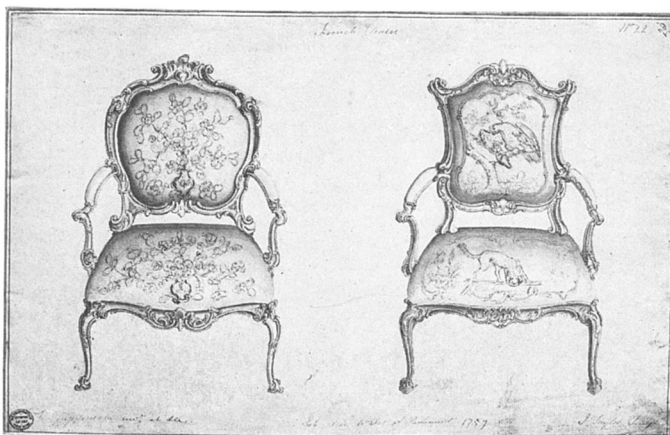
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constant visiting and inspecting; it is done by reciprocal study, for the Museum must learn as the manufacturer or designer must learn. Or again it is done by persuasion, by argument, by presenting proof. In all of this the coöperation of several scores of trade journals is invaluable. Willingly and gladly these excellent papers have presented the Museum's story for the producer and the designer to read. They have presented it carefully and correctly; they have not offered a panacea, but have simply demonstrated the certain success of those who help themselves. In this they have

its time and country. The set consists of two hundred and seven sheets of drawings, in pencil, pen, and wash, mounted on the blue pages of two eighteenth-century scrap books, on the backs of which appear in an old hand the legends "Original Drawings Chipp—Vol. 1" and "Vol. 2." On the insides of the front covers is pasted the bookplate of the Baron Foley. They are now being exhibited for the first time in a case in the most northerly of the three print galleries.

Of the drawings no less than one hundred and seventy-eight correspond minutely,



ORIGINAL DRAWING FOR THE ENGRAVING NO. 22
OF CHIPPENDALE'S DIRECTOR, 1762

given the best possible evidence of their value to the trades they serve.

These are but a few of the trains of thought this exhibition of current work sets in motion: any dozen random comments overheard in the galleries would start as many more.

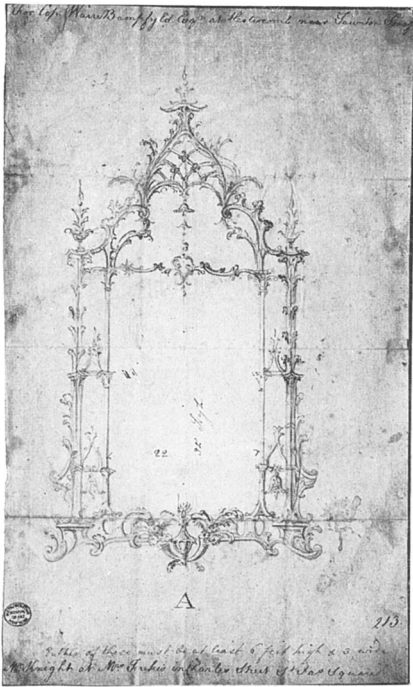
R. F. B.

EIGHTEENTH-CENTURY FURNITURE DRAWINGS

BY one of fortune's oddest quirks the Museum was able to pick up at auction in New York last spring one of the most interesting sets of original designs for furniture that was produced in England during the eighteenth century, and what, all things considered, may not unreasonably be regarded as the most important of

though in reverse, to the plates in one or another of the 1754 and the 1762 editions of Thomas Chippendale's Gentleman and Cabinet Maker's Director, the most famous and notorious of all English furniture pattern books; and, for reasons that it is not necessary to enter upon in the BULLETIN pages, they may be considered as having been beyond doubt the original drawings from which the engravers of the plates in the Director worked. I am informed by Messrs. Hardie and Smith of the Victoria and Albert Museum at South Kensington that that museum is in possession of fifteen drawings from the series. They are exactly like the Metropolitan drawings in every respect, except of course that they are for other plates. Among them, it is interesting to notice, is the

drawing for the desk represented on plate 111 of the edition of 1762. In the edition of 1754 there is another representation of a similar piece, differing only in slight details of the carving and minor mouldings, the drawing for which is in the Metropolitan series. Comparison of the two drawings shows the care and skill which went into the making of the designs, and indicates a



ORIGINAL DRAWING MADE IN CHIPPENDALE'S WORKSHOP

selection much more deliberate than Chippendale is usually given credit for; for they are so much alike that there can have been but little practical advantage in substituting one for the other.

The illustrations for this note include one of the drawings from which a plate in the Director was engraved—the closeness of the engraver's copy may be appreciated by a comparison between the two—and one which was not so used, but which is interesting because of the notation upon it of the fact that it had been carried out for a definite purchaser. Among the unpub-

lished drawings are a number in the so-called Adam style, in which as it happens practically all the pieces of furniture which can be traced directly back to Chippendale's shop were made.

A great many of the drawings bear legends at the bottom like that on one of the drawings here reproduced. Comparison of the name Chippendale as there written with a tracing of an original signature at Welbeck Abbey, kindly supplied by Oliver Brackett of the Victoria and Albert Museum, makes it extremely doubtful that the legends were written by Chippendale himself. As one thinks about it, however, there is no reason why Chippendale, a busy man, should have taken the necessary time to write them on the drawings chosen for the engraver, since it was a purely mechanical job, and such as the head of the firm would naturally turn over to some clerk or bookkeeper to do for him. This latter supposition is borne out by a comparison of the name Chippendale as written on the drawings and the same name as it appears in the heading of the bill rendered by Chippendale, Haig & Co. to David Garrick in 1771, that is now in the Victoria and Albert Museum, for the two were obviously written by the same hand. This account has just been reprinted in a pretty little pamphlet by the Victoria and Albert Museum with a foreword by Mr. Brackett and a frontispiece consisting of a facsimile of the first page of the account rendered.

This similarity of handwriting, while authenticating the Metropolitan drawings as having come from Chippendale's shop, does not, however, prove anything about the authorship of the designs. Who it was that actually made them it is doubtful whether we shall ever know—for doubtless in those days just as today cabinet makers and interior decorators had in their employment expert draughtsmen who did the actual work of drawing out and finishing their designs. Of course, also, there is no reason to think that Chippendale may not have made them himself. We are left completely in the dark. The only thing is that such an array of drawings must have taken a very considerable time to make, as for all of their weakness in perspective

they are very carefully finished and quite deftly pointed up, and the kind of thing that cannot be done with great speed. Moreover, they are practically all quite obviously by the same hand, so that if not by Chippendale himself they must have been made by some one who was in his service over a period of years. While all this proves little, at least it has its bearing on the theory put forth some years ago that the designs in the Director must have been made by two different hands, one responsible for the practical pieces and the other for the impractical ones.

In any event the Museum has here a most interesting and valuable set of original designs for furniture, and moreover a set which as translated into engraving and so distributed through the world gave the name of the man in whose shop they were made to one of the most important styles of furniture design that the English-speaking world has produced. W. M. I., JR.

GREEK AND ROMAN ACCESSIONS

IT is a number of years since we have had an exhibition of classical accessions. The war, of course, has been responsible. Transport conditions have been such that it has not been safe to ship important objects, and any purchases made on the other side have had to accumulate there. With the return of normal conditions, however, these objects have gradually been sent to this country, and by now the majority of them have safely reached the Museum. A number of pieces came in time to be included as "special features" in the Fiftieth Anniversary Exhibition last summer; and since then several more sendings have arrived. To show the progress made by the Classical Department during the last years, a temporary exhibition of all these new purchases (including those shown during the Fiftieth Anniversary celebration) has been arranged in the Room of Recent Accessions. Later the accessions will be distributed in the Classical Wing.

As is well known, it is becoming increasingly difficult to acquire Greek and Roman objects of first-rate quality. It is gratify-

ing, therefore, to be able to show as new acquisitions so important a collection of classical marbles, bronzes, vases, and terracottas. And included in recent purchases are, moreover, several more objects of great value, which for various reasons have not yet reached us, so that the total of important accessions is even greater than this exhibition shows.

In this article an account is given of the newly acquired Greek sculptures and sum-

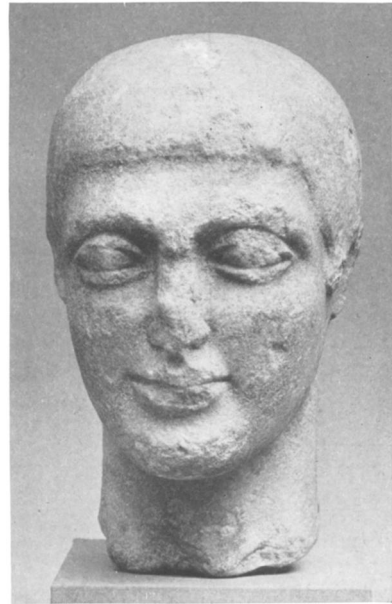


FIG. 1. ARCHAIC HEAD OF A YOUTH

mary descriptions of the rest of the material, more detailed statements of the latter being reserved for later BULLETINS.

The new Greek marbles consist of nine pieces, comprising all the important periods of Greek art; and as each is a distinguished work, they give us a good picture of the development of Greek sculpture. The earliest is an archaic head of a youth (fig. 1; height, $9\frac{3}{4}$ in. [24.8 cm.]), dating from the beginning of the fifth century—our first marble piece of this date. Though rather battered, its singular charm and beauty can still be appreciated. It combines the fresh exuberance of a young art with a subtlety derived from a delicate feeling for beauty.